

1916  
H11





The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

BUILDING USE ONLY

SEP 15 1975

SEP 18 1975

SEP 18 1975

L161—O-1096



INTRODUCTION TO THE STUDY

OF

RENAISSANCE ARCHITECTURE

IN ITALY

BY

KATSUKI HADA

---

THESIS

FOR THE

DEGREE OF BACHELOR OF ARTS

IN

HISTORY

---

COLLEGE OF LIBERAL ARTS

UNIVERSITY OF ILLINOIS

1916





1916

H11

-Graig

20c 16

UNIVERSITY OF ILLINOIS

May 31<sup>st</sup> 1906

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Mr. Katsuki Hada

ENTITLED *Introduction To The Study of*  
*Renaissance Architecture In Italy*

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF *Bachelor of Arts in History*

Paul V. B. Jones

Instructor in Charge

APPROVED:

*E. B. B. B.*

HEAD OF DEPARTMENT OF

*History*

approves, notwithstanding serious defects of literary construction, because he is writing in a foreign language.  
P. B. B.

343178



Digitized by the Internet Archive  
in 2013

 <http://archive.org/details/introductiontost00hada>



## Introduction to the Study of Renaissance Architecture in Italy

Renaissance architecture in Italy began in the first decade of the fifteenth century, and it had since then such tremendous energy that from Italy it spread over France, Spain, England, Germany and all the countries in Western Europe, although it was somewhat modified according to the different characters of the people and the conditions of their countries. In France, we have French Renaissance, in England, English Renaissance, and so in other countries in Europe. It is perhaps our first desire to know why Italian Renaissance architecture had such a vital and expansive energy and such a tremendous influence upon Western architecture, making it appear, the father of modern architecture. It seems to us that Renaissance architecture is not a mere creation like a fashion in dress, nor any sort of fancy and imagination that comes and goes like a flying moment. There is something permanent in character behind the mere "cold walls and plasters", that is deeply rooted in our consciousness, that responds to our needs, and that once it is gained, can not be lost again, — it is 'the spirit of the ideal of Humanity'.







It is the purpose of this paper, not to treat the subject historically by tracing every important building in chronological order, but rather to interpret it as work of art, as have already suggested, and its relation to our modern architecture. In the following, we shall venture to make an investigation relating to the three main topics, which naturally come in our consideration: first, why Renaissance architecture began in Italy?; secondly, why Italy returned to the classical principles (classicism), and lastly, characteristics of Renaissance architecture in Italy.

There is no doubt that in order to appreciate an art, it shall be perhaps our first task, to study the conditions of the people and their environment. It is generally accepted among by authors that art expresses character, feeling, and want. In other words, art is a faithful mirror of mankind; it responds to our needs, and it always reflects our culture, intelligence and activity. John Ruskin in his "Stones of Venice", states, that "art is valuable or otherwise, only as it expresses the personality, activity, and living perception of a good and great human soul". Art, however, not only expresses the character of the individual, but also that of corporation, which is nothing more than the aggregate of individuals. In other words, a mental condition of the people determines the character of the art of those people. Taine says in his "philosophy of art, in Italy", "a work of art is determined by aggregate, which is the general state of the mind and of surrounding circumstances".

1. pp. 188; 2. pp. 87, "On the Production of the work of art."





Looking into the great period of the creation of art, for instance, the intellectual and highly cultivated people of ancient Greece, produced the art par excellence, and the ancient Romans, a people with a more practical mind, created essentially art of utility, while the people of the Christian middle ages created the art of spiritual significance. Italians according to the authorities, were people, more or less analagous the ancient Greeks and Romans, they were quick and intelligent, capable of being highly cultivated under favorable conditions. We shall next see how Italians were brought up in the beginning of the fifteenth century, when the Renaissance Architecture sprang up in the Italian soil.

1. Viollet-Le-Duc, "Lecture on architecture," vol I. pp. 76, "The Greek architecture attained proportions that satisfy both his reason and his senses, which are of exquisite delicacy."

2. By the same author, pp. 76. "Romans, art is made subservient to the interests of the state, conforms to its requirements, and becomes simply an instrument, a means to an end."

3. Freeman, "History of architecture," pp. 125, "Gothic (architecture) glories in being infinite, unbettered, spiritual, majestic; it is the expression of something not to be comprehended in the original limits of humanity, or indeed by aught of the material world."

It is agreed in asserting among authorities that the Teutonic invasion in Italy in the end of the fifth century marked the decay of the Roman Empire. The ancient Roman civilization





was gone. The barbarians overran Italy. The country was ruled by the Goths, the Byzantines, and the Lombards. The Teutons doubtless absorbed much of Roman cultures and civilization, and in return, they infused a certain amount of Teutonic vigor into their neighbours. During the middle ages, however, Roman civilization, institutions and arts, while yielding to German influences, never disappeared beneath them.

1. H. F. Pelham, "Outline of Roman History," pp. 598. "the emancipation of Italy and the Western Provinces from direct imperial control, which is signalized by Odoacer's accession, has rightly been regarded as marking the opening of a new epoch."

2. Edward Gibbon, "The Decline and Fall of the Roman Empire," vol. IV, pp. 55, "Extinction of the Western Empire, A.D. 476, or A.D. 479. pp. 49, Odoacer King of Italy A.D. 476-490."

3. J. C. L. Simonds, "History of the Italian Republics in the Middle Ages," pp. 58. "the spirit of municipal life," he says, "at least remained in the form of tradition; nay, that this spirit was always active, and that it gave the breadth of life to the new institutions, that came into being with the new world, that unfolded itself when fresh and vigorous growth arose, intermingling their leafage with the old, pollarded, almost up-rooted, but still vital relics of the ancient world," he continues, "the organization of the Roman church, moreover, corresponded with the ancient Imperial organization, and it continued to represent, feebly indeed, the ancient culture. The pope was elected by the Senate, the people, and the clergy of Rome. . . . the Roman law remained in use among the Latin population of Italy throughout the centuries of barbarian rule."





After the barbarian invasion people were gradually gathered around the walls of ancient municipality. Each commune was more or less free and independent, and enjoyed its self-government. Italian communes grew strong rapidly partly because Italy had no centralized government. The existence of the Holy Roman Empire under the elective Emperor, who was also a King of Germany, and the Papacy as the spiritual lordship of Latin Christianity prevented the formation of a national consolidation. Thus the cities were left to adopt free and vigorous policy of industry, commerce and trade. Each city adapted its policy solely with reference to its own interest, and freed itself from the laws and customs, which lay like fetters upon developing trade and industry. "The city of Florence, for instance," Clay Day says, "showed a liberality in policy regarding land tenure, industry, domestic and foreign commerce, which was strictly modern."

1. Sismondi pp. 203. "Although we speak of the Italian self-government communes, we must not forget that was only the highest stratum of society, that was represented in the government."

2. Clay Day, "History of Commerce," pp. 98.

The monarchy, moreover, aided these free communes where there was no strongly established feudal power. Sismondi says that in Northern and Central Italy, there was no established feudal power. The barons had added the spirit of their native insubordination to the spirit of independence that characterized the towns of which they became citizens; and these towns," he continues, "became powerful, not by charter, but through the benevolent neutrality





or the importance of previous monarchs; "and lastly he emphasizes the fact that, there lay the germinal principle of free development and even of the national sentiment of civilization, and an emancipation of thought and life, which the rigid and austere conception of universal monarchy could never foster." 1. Sismondi, pp. 107, "The age of the communes," 1154-1250

As the result, when the cities became strong, they found it easy to become little independent city states as in Greece, after the manner of the feudal principalities in Germany. Many powerful states were able to extend smaller towns and added a considerable state like that of Milan. These republics pursued their own interests without regard to others. They were seldom united, except by some common danger. The leagues occasionally formed for common interests such as the Lombard League against Frederic Barbarosa.

It often happened that conflicting interests led to the fiercest struggles between the neighbouring republics ending only with the ruin of one or the revival, such as the contest between Pisa and Genoa, Venice and Genoa, or Florence and Pisa. Within the city walls civil war prevailed, and whenever a dispute arose,

1. Sismondi, pp. 267, "In 1284, war between Pisa and Genoa, twenty eight men of-war was the prizes of the Genoese, with 11,000 prisoners, and it was estimated that no less than 5,000 Pisans had fallen in the fight. There was not a single family in Pisa, that has not suffered the loss of father, brother, son. We were told for six months nought was to be heard there but the sounds of weeping and lamentation"

2. Lodge's "The close of the middle age", pp. 27. "the long quarrel between the popes and the Hohenstaufen Emperors bequeathed a fatal heritage to Italy in the party feuds





of Guelphs and Ghibellines."

the disputing parties tried to be expatriated, or often to destroy each other. The struggle between the classes, privileged and unprivileged, was then another common feature of those days. In the Italian Republic, as we have already noticed in Italian communes, practically speaking, in the thirteenth century, and even in still latter times, no Italian had any notion of any representative form of government in our meaning of the term. Common citizens had no voice in city administration. Their municipality consisted of a small body of burghers, who alone had the privilege of government.

Symonds says; "citizenship was hereditary in their families by whom it had been once acquired. Each republic having its own criterion of its rights, and guarding it jealously against the encroachments of non-qualification. In Florence, the burgher must belong to one of the arts, In Venice his name must be inscribed upon the 'Golden Book'."

Such was the unstable state of the country that was most likely to attract a man of ability and ambition; and the possibility of success depended on the personal merits only, — individual temper, character, and intellect. Sismondi strongly maintains that tyrant was essentially the outcome of the time. He says; "it seemed a less evil to the towns north of the Apennines to surrender their liberties to a single strong ruler, than to remain in a condition of anarchy at home, and insecurity from external foes," he continues, "it was some satisfaction to have order preserved and justice speedily executed within the city walls, however





arbitrary or illegal the power that put an end to the anarchy." Further he emphasizes the fact, that the stronger leader is absolutely necessary to maintain peace in the country. He says, "quarrels between nobles and burghers within the city ceased when a stronger ruler arose, might brought to secure his position by exiling his foes, ..... nobles unable to preserve their order, save by submissive to a chief, because gradually converted into court dependents, the burghers were enabled to combine, and had neither the soldierly qualities nor the habits of command needful to secure the respect and obedience of mercenary troops, the common people were content to be ruled by a master so elected in station, that he was in a measure above prejudices of rank, and who democratized society by the very fact of the despotism ---- These incessant wars of themselves necessitated a centralized government, and despotic ruler was inevitable."

It might be interesting to notice what a diversity of character these tyrants presented in themselves at this epoch. Despotism recruited its ranks from all classes, and elected themselves in its thrones. "Capacity," Symonds says, "might raise the meanest monk to the Chair of St. Peter's, the meanest soldier to the duchy of Milan, — audacity, vigour, unscrupulousness, crime, were the chief requisites for success."

1. Symonds, "The age of Despots," pp. 195

2. Sismondi, pp. 343. 3. Symonds, pp. 91. "The age of Despots."



So far we have been tracing the political background, which may cast a shadow upon the Italian municipal life during the middle ages. We may now investigate the growth of the individual, which was essentially the outcome of the political mutation, which we have already suggested in the preceeding paragraphs. We shall particularly lay stress on the phase of the growth of the individual in which began the real starting point of the perfection of Italian genius, which produced such high art in the Italian Renaissance.

During the greater part of the middle ages, as we have noticed, it had been characterized by social uneasiness, a struggle between nobles and burghers, privileged and unprivileged classes, which was intensified by civil wars and commercial struggles. Although we have not seen feudalism ever have a strong hold in Italy, such as in Germany, we must not forget that the Principle of Feudalism Prevailed

4. Symonds, "The age of the Despots", "Six sorts of despots in Italian cities" (14th + 15th centuries) pp. 110-115  
 "The first class consisted of a very small one, had a hereditary right accruing from long seignorial possession of their several districts; the houses of Montferrot, Savoy, the Marquises of Ferrara, and the Princes of Urbino. The 2nd class, nobles who obtained the title of Vicars of the Empire, and built an illegal power upon the basis of imperial right on Lombardy, Della Scala and Visconti families. The 3rd, nobles charged with military or judicial power, as Capitains or podestae, by the free burghs, used their authority to enslave the cities they were chosen to administer. It was thus that almost all the numerous tyrants of Lombardy, Carraresi at Parma, Tarrenesi and Visconti at Milan, and so forth in fact created their despotic dynasties. This fact in the history of Italian tyranny is noticeable; 4th, the principle of force was still more openly at work. To it may be assigned three condottieri made a prey of cities at their pleasure. 5th, includes the nephews or sons of Popes. The Piccolomini Principality of Torli, the Farnese of





throughout the peninsula except perhaps in the few growing independent cities, as have been noticed. The majority of the population, however, were agriculturists, and they were more or less attached to the land, they had little freedom and opportunity, and if not in the worst were miserable condition. Individual merit had been scarcely recognized, and that he was only considered as a part of a corporation, of which the greatest one, — the Church. Perhaps the typical illustrations of the mediæval activity were the Crusades and chivalry in the height of mediæval civilization. "During the mediæval ages," Symonds says, "the reason was not awake; the mind of man was ignorant of its own treasures and its own capacities. The mental condition of the middle ages was one of ignorant prostration before the idols of the church — dogma, authority and scholasticism." Hegel in his aesthetics suggests the mental attitude of mediæval people toward Greek deities perhaps worth while mentioning here. "Greek deities," he says, "never appeal to the profoundest human sympathies. They never suffer, they never die. Hence they are never loved, but Parma, both, and lastly, this again in large and of the first important, citizens of eminence, like the Medici at Florence, the Bentivogli at Bologna, the Baghioni of Perugia, the Vitelli of Citta di Castello, the Cambracorti of Pisa, Pandolf Petrucci in Sienna, acquired more than their due influence in the conduct of affairs. In most of these cases great wealth was the original source of despotic ascendancy."

1. Symonds, "The Age of Despots," op. 5.

2. Hegel's aesthetics, translated by Redney, pp. 136.





only admired, envied and feared, only a selected mortal now and then is lifted up to them. Their immortal serenity in the midst of human agonies, and the unrest of this everlasting struggle of man and nature, too, is itself the intensest contradictions; what Gods are these that have no pity?" Hegel's view of the mediaeval attitude toward life is perhaps sentimental and greatly exaggerated, yet we may admit there are some positive facts which we can easily find in mediaeval arts. Every body knows in a mediaeval sculpture that there is great deal of stiffness in the human pose, especially in the earlier period that, as in painting and sculpture, subordinates the physical beauty of the body to the facial expression of character, and that the grotesque carvings were their favorite.

It will be naturally our next inquiry, how the individuals relieved themselves from mediaeval institutions, and that changed attitude toward life and the external world. We have here been noticed that Italian communes gave the favorable conditions for the growth of Italian individualities. It will be further noticed that the growth of Italian individualism was felt at the same time as the growth of Italian communes. As early as the twelve century, we are told that in Italian communes occurred a rapid extension of domestic industry and foreign commerce, and the latter was further promoted by commercial treaties.

1. Arthur Kingsley Portery, "Mediaeval architecture", vol. II. pp. 293. "queer beings, half man, half monster, --- leered devil and griffin, Pelican, and elephant, looking out over the city now with a look of malignant hatred, now with an expression of infinite sadness and longing."





for instance, according to Napier, "In 1171 Florence signed a commercial treaty with the city of Pisa, in 1191 she became a powerful member of the Tuscan League, in 1201 concluded a treaty with the Ubalдини, lords of the Mugello, for the safe conduct of merchandise into Lombardy, and in 1287 a similar convention with Genoa. In the following year treaties with Siena, Lucca, Prato, and Pistoia succeeded, by which all tolls, and duties on goods and persons were reciprocally renounced," he further continues. "This indicates a considerable expansion of mind and domestic industry," and he particularly emphasizes, "industry not spring up from the land, which was neither rich in quality nor great in surface, but because the natural faculties and activity of the people had been left unfettered by the establishment of free institutions." It is not too much to say that the growth of Italian individuality was essentially the outcome of the "free institutions, which sets men's faculties unfettered, and awaked them to store up the potential energy, which gave the fatal stroke to the mediæval institutions. When the communes became strong, and men gradually realized power and energy within themselves, through the activity in commerce and industry, we have seen the feudal system was rapidly declining at the end of thirteenth century. As we have already noticed under the regime of the Italian Republics and of despotism, the transformation of the individual being carried still farther. The mediæval restrictions upon man's consciousness, and social distinction between the classes was rapidly



displaced by the growing influence of individuality. Burckhardt states, "Despotism fostered in the highest degree the individuality not only of the tyrant, but also of the men whom he protected or used as his tools, — the secretary, minister, poet, and companion. These people were forced to know all the inward resources of their own nature, passing or permanent, and their enjoyment of life was enhanced and concentrated by the desire to obtain the greatest satisfaction during a possibly very brief period of power and influence."

The diversity of life noticed in these Italian communes doubtless stimulated a general mental activity among the citizens. Men began to think as well as to act for themselves, and there only opened the career for their life. This is the spirit of the new age, what Michelet says it characterized by the "discoveries of man and of the world." It should be noticed <sup>the</sup> fact that the discovery of man naturally was followed by the discovery of the world. As potential energy is required to do a work, it was the men needed first the energy within themselves in order to investigate and to discover the external world. It was hardly the case that the new age produced the awakened men (modern man), although it will be admitted that further development of the individual depended largely upon the results of inventions, and the recovery of ancient literature and knowledge. It is sufficient to





notice here that such was the vast transformation of individual within herself, which took place in Italy at the end of the thirteenth century, and also according to some in the beginning of the fourteenth century. Man at this epoch already passes from the mediæval manner to the spirit of the modern world.

However, we cannot omit giving some consideration to Italian genius themselves. We have already discussed in the preceding paragraphs the favorable conditions of the country and the mental activity of individuals who were unable themselves to throw off the mediæval yoke and emerge the light of the new age. In this sense, the new movement is a gradual awakening of intelligence, rather than that what Symonds says in his work, 'the Spirit of Renaissance', — "spontaneous outburst of intelligence at this period." However, if we consider the Italian race itself, that it gives some reason in favor of Symonds' idea, and that it counts for the movement.

All agree in asserting that the imagination of the Italian, that is to say, is Latin, analogous to that of the ancient Greeks and Romans. Evidence of this is found not alone in its Renaissance work, its sculpture, edifices and paintings, but also in its mediæval architecture.

1. Simpson, History of architecture, vol. II. pp. 168. "S. Ambrogio, Milan, S. Michele, and S. Pietro in Cielo d'oro, Pavia and Novara Cathedral. All are vaulted throughout, ----- Proportions, in fact are those of the old Roman vaulted buildings --- and it is doubtful if the mediæval men ever improved upon them."





2. Fergusson, Handbook of architecture vol. II pp. 500, "Latter Romanesque at this period of returning prosperity (11th century), we find several churches of great beauty and importance retaining all the peculiarities of the true Romanesque Style, with only so slight a trace of Gothic feeling as merely to show that in the interval the Lombards had penetrated to these shores and left an impress of their existence there, but so slight as soon to be obliterated by the older civilization, which the new was then incapable of superseding."

3. Sturgis and Frothingham, a History of architecture Vol. III, pp. 249, "Of all European countries, Italy showed herself least susceptible to Gothic art, and never thoroughly understood or like it. The round arch was never entirely eliminated; the ribbed-vault never wholly superseded the wooden roof; the principle of a balanced thrust was not properly applied; the architectural forms, such as the flying buttress and immense windows, which are the logical result of these principles, were almost never used. The extensive choir, with its crown of radiating chapels and its ambulatory, so characteristic of a French interior, was never adapted. Of course a few transitional and Gothic buildings built by Christian architects, which are relatively pure, but hardly a single structure due to Italian hands can be judged by northern standards. They are works sui generis. Italy opposed science in architecture. . . . . The buildings at Fossa Nuova by the hands of French monks, and the church is similar to that of the order at Pontigny in Burgundy — the most interesting and well-preserved monastic building in Italy."



We are told further that Italians were not being Teutonized at least in great extent, and that they retained the characteristics, — so intelligence, the extreme acuteness and readiness of mind which were peculiar to them. Charles A. Moore, 'Character of Renaissance architecture' states "the native traditions and innate tendencies of the Italian people were enough of themselves to give a strong classic quality to their art." Taine in his philosophy of art in Italy analyzed Italian merit and came to the conclusion, which is worth mentioning here, as he says; "Civilization seems to them innate, they at least, obtain it almost without effort and almost without assistance, even among peasants and the uncultivated, the intelligence is quick and free," he continues, "compare them with people of the same condition in the north of France, in Germany, and in England; the difference will become a contrast. In Italy a hotel boy, a peasant, a porter, whom you meet in the street, know how to talk, comprehend and reason; they advance opinions, they know mankind, they discuss politics, they manipulate ideas as they do language, by instincts, sometimes brilliantly, always with facility and almost always correctly; and above all they possess the natural and impassioned sentiment for the beautiful. Only in this country do we hear the populace exclamation before a picture or church, 'oh God, how beautiful it is!' (oh Dio com'è bello)."





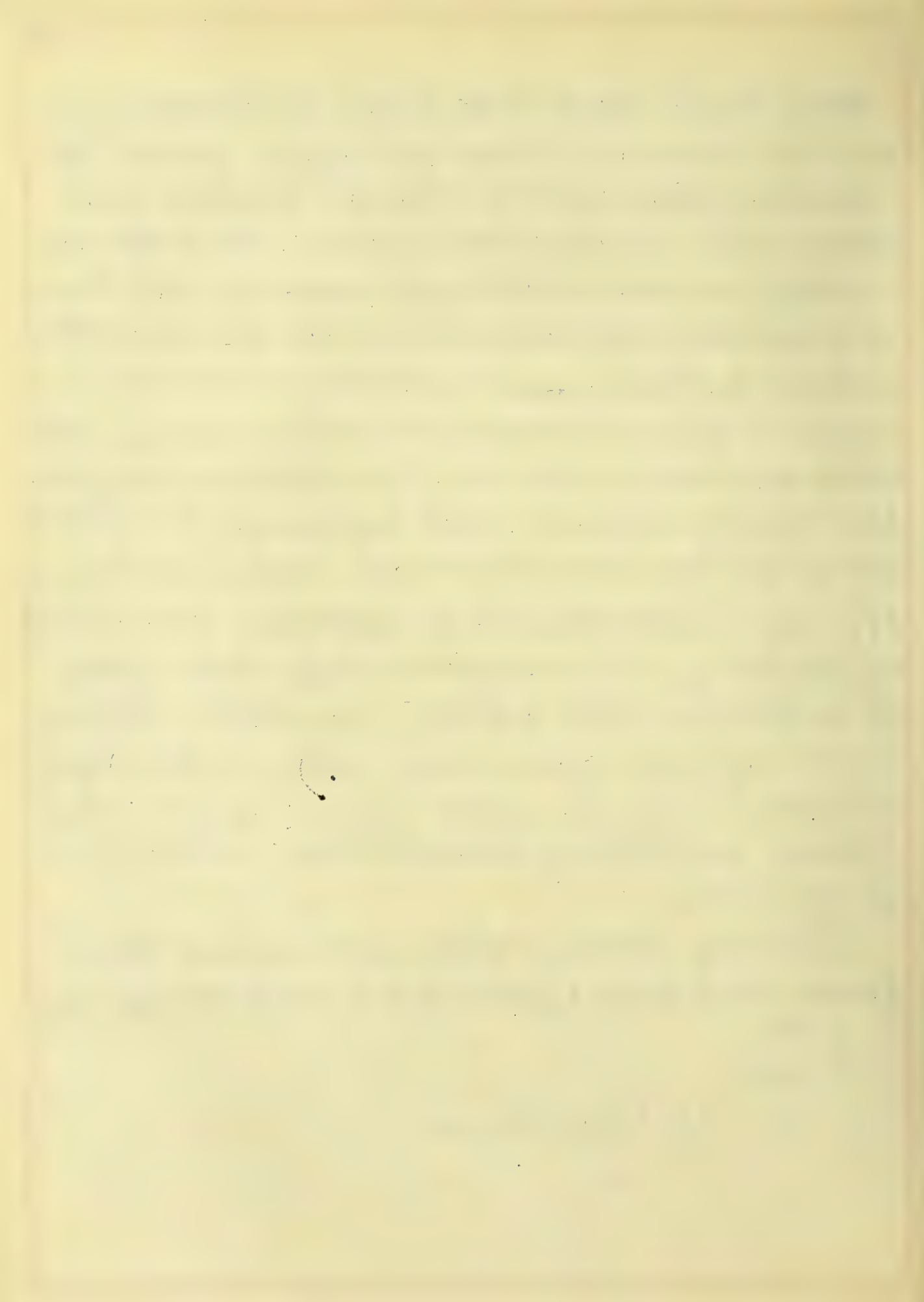
Henry Edward Napier, in his history of Florence gives us a similarly vivid picture of Florence genius, "The Florentines were certainly endowed with a most acute intellect and wonderful taste and genius," he emphasizes, "nothing came amiss to them, war, commerce, arts, Science, literature and politics, whenever they set their mind to they mastered and they produced men who made themselves famous in all, and it seems more extraordinary if their habits and education are considered; accustomed from earliest infancy and for the most trifling wages to carry bundles of wool and baskets of silk like common porters; all day and a great portion of the night fixed at the loom and other machinery, to be employed in shops and warehouses at the desk and scales, and then to come forth as statesmen, leaders of armies, ambassadors, masters of all the higher branches of civilization and to shine every where, shows a power and pliancy of intellect and a natural force of character."

It is only necessary to add here a word that Italian genius acting on the awakened man is considered one of the

1. pp. 8.

2. pp. 26,

3. pp. 23. vol. IV. History of Florence.





chief factors of the intellectual movement. Yet we agree in asserting that, in order to enable man to appreciate and produce high art, he must, in the first place, be cultivated. During the fourteenth century, we have notice that the general conditions in the country were favorable for peaceful pursuits under the benevolent despots. Each city laid down arms and engaged industry, domestic and foreign commerce; and turned in attention to securing comforts, arts, and literature. The age was essentially characterized by the development of culture and civil life. Florence for instance, in the beginning the fourteenth century, was in one of the glorious periods in Florentine history, and the mind is impressed by wonder to behold from one small city in a single century shine out so brightly an assemblage of fresh and lofty intellects. In law, in physics, in theology, philosophy and literature, painting, sculpture and architecture, is produced, not one, but several of the highest order of genius. Napier states, that, there were from eight to ten thousand children of both sexes learning to read; from a thousand to twelve hundred studying arithmetic in six schools and between five and six hundred at grammar and logic in four great seminaries. There were a hundred and ten churches in the town and suburbs, 30 hospitals with a thousand beds for the poor and infirm -- the workshop of the wool-trade amounted to more than two hundred and from seventy to eighty thousands pieces.



of cloth were annually manufactured, with the value of 1,200,000 florins. There were eight banks and from 350,000 to 400,000 golden florins of seventy two grains weight and fineness of twenty four carats annually issued from the mint, and about twenty thousand pounds weight of smaller coins - - - the College of Judges was composed of eighty members; notaries of six hundred, physicians and surgeons of sixty, merchant and mariners abound, the number of masons, carpenters and various other trades and artisans was very large, and about three hundred citizens were employed out of Florence in foreign negotiations."

Many agree in the fact that luxury and refinement increased rapidly after the commencement of the fourteenth century, when the extension of commerce and foreign travel brought with them increased riches, new wants, and deeper sensuality. Luxury seems to have been a prevailing caprice throughout Italy. Fashion became more changeable and whimsical, a probable effect of the stringent sumptuary laws, <sup>in 1330 a law</sup> provided in Florence that no woman shall thenceforth indulge in its extravagance or use of any intention of such costly ornaments unless executed in paper, ~~more~~ wear any other than very simple clothing nor flounces of gold, silver, jewels, enamels or glass allowed, nor more than two rings in fingers."





Florence was in this period, well studded with handsome dwelling; the citizens were continuously building, repairing, altering, and embellishing the houses. adding every day to the ease and comfort and introducing improvements from foreign nations. Napier states, "there was no popular citizen, or noble man but either had built or was building fine country palace and villas, far exceeding their city residence in size and magnificence, so that many were accountable the crazy for their extravagance." The growing taste for building was due to partly a national consequence and commercial prosperity and partly repeated action of Sumptuary Law, which in restricting personal expense and sensual gratification gave a new direction and intellectual character to taste. Encouragement given to private architecture came also from other source, provided in a law, intended primarily for population than art.

1. Napier, vol. II. pp. 581.

2. Napier, vol. II. pp. 584. "a law of 1392, enforced with penalties, which obliged every new made citizen to build dwelling in Florence at least 100 florine value ere he could exercise the civil rights, and ample space of an encumbered ground within the walls afforded plenty of room, so that, according to Migliore, there were more palaces than houses."

We must, however, keep in mind, although domestic





life in Florence were gradually corroded by increasing opulence, long regulated the Tuscan simplicity was not totally up-rooted, especially among the best classes. Napier states "among whom the most wealthy men at the end of the century never overstepped the modesty of civil life." Nothing more interesting is to notice that the peculiar condition of Italian culture at this time which is highly capable for the higher civilization. Taine in philosophy of art mostly suggests that the balance in the human intellect is the key-note for producing high art. He says, "to make the arts of design flourish demands a soil which is not uncultivated, but at the same time, which is not over-cultivated." In another place, he emphasizes the fact that "the Renaissance is a unique movement, intermediate between the middle ages and modern times, between a lack of culture and over-culture, between the reign of crude instincts and the reign of ripe ideas," he continues, "man ceases then to be a gross, warlike, carnivorous animals, only capable of exercising his limbs; he has not yet become a devotee of the mid-lamp or of the drawing-room, only capable of exercising his tongue and his understanding. He has long profound reveries like the savage he is moved by keen, delicate curiosity like the civilized man. Like the former he thinks through images; like the latter he discovers laws. Like the former he



he seeks sensuous pleasures, like latter he steps beyond vulgar pleasure. His appetites have become refined. He is interested in external things, but he requires to have them perfect."

1. Napier, vol. IV, pp. 14.

2. pp. 60, 3. pp. 79.

Our next consideration is to show Italian culture at this time was related to that of the ancients. It is agreed among authority that culture needs a guide. Civilization could not at once without help find the way to the understanding of the material and intellectual world. We have told that Greeks had owed much of his civilization to Egypt; Roman to Greeks in her aesthetic appreciation in art, and the Early Christian architecture to Roman. The Christian basilica was ordinarily a rectangular building with the sanctuary at one end and was extremely simple in design and showing only slight changes from Roman method of construction. Byzantine architecture retained Roman method of construction and added to them their own love of ornament, color, a conscious or unconscious imitation of oriental textile patterns. Anderson, justifying the classical principles in Italy, states, "all ages of healthy human prosperity are more or less revival and have been marked by a retrospective tendency," he emphasizes, "such periods in history appear, by a natural law, to derive the best in every department which tradition has achieved and

1. A History of architecture of Renaissance, pp. 4.





failing to find satisfaction in the present, will take a delight in what in past, to extent of reviving it. This has characterized all blooming epochs."

It is, however, much more difficult in asserting that whether Italy found a guide in Roman or Greek classic, or in both, which are, especially in architecture, opposed directly in their character. It is expedient to mention here the nature of Greek and Roman arts, as well as their relation to the peoples and states. For the Renaissance architecture had primarily drew its inspiration from the classics; as well as from material contribution. It is not too much to say that the more we study the classics the more we can appreciate Renaissance architecture. Many authorities agree in asserting even farther that Renaissance is not mere reaction against mediæval architecture, nor mere revival of classical architecture, but it is the continuence of the Principles and Practice of Classical architecture, which was temporarily interrupted, though not entirely, during the middle ages.

The essential quality of the Greeks is intellectual and of Romans the practical. The genius of the Roman people naturally differs from that of the Greeks. The Roman being essentially an administrator and a politician. If we analyze the buildings of Romans generally we shall





invariably discern the political and administrative ideas of the Romans, and that practical spirit of the Romans, which makes the arts subordinate to the interests of the state, conforms to its requirements and simply an instrument, a means to an end. The state was hence more to them than <sup>the</sup> arts. Conquest, wealth, and consequent power were the objects of their ambitions, for these they sacrificed every thing, and by these means they attained a height of greater than nation had reached before since; their arts therefore all the impress of the greatness, as intentionally displayed Imperial power.

The analysis of a Greek building reveals to us instincts and objects of a different nature. Greece is the most liberal and refined interpretation of noble human intellects. Endowed with taste, and above all lover of form, they rejected whatever tended in any degree to impair harmony and unity. They were characterized by acute intelligence, that delicate perception which knows how to conquer every difficulty and obstacle to the ultimate advantage of art, even in most minute details. With the Greeks art is Sovereign, the rule is undisputed; to them arts are not means, but the aim.

The Romans contended in actuality, the Grecian ideal. The imaginative power of the Greek mind was



great enough to realize the idea of abstract perception in shape, and to employ it in representations of the human figure. Hegel states "the Greek received their divinities by tradition from the orient, but what was there vague and obscurely symbolic, becomes in their minds clear and fixed, crystalized into perfect shape as an ideal, so that you can see the distinct thought, the symmetrical and well-rounded conception in the Greek statues, while in the Egyptian it is imperfect, suggestive, mystic, bewildering. Thus illumination of the ideal in the Greek mind was owning the precise comprehension of itself as spirit, now lifted up for its own admiration as a seemingly perfect thing. The muscles which have beclouded the human self-consciousness have subsided and it in the sunshine." But the realistic turn of the Roman mind could not appreciate abstract or imaginary beauty. Therefore they contended themselves with exact representative of the actual facts and figures of human life. Thus in their attempts to imitate form, as in the cases of the busts or statues of Pompey, or Claudius, the Roman realism spoils the ideal effect. The Roman realism tends to express the character of the person represented, while the Greeks wished to impress the mind of the spectator.

1. pp. 136. Hegel's aesthetics.





The Roman is not an artist, like the Greek, but a great builder. He is contended to adapt to the purpose the beautiful details of Grecian ornaments and to emulate so far as he could that grandeur and breadth of design which characterized the works of the Romans. They did not possess an eye for fine proportion of outline, or symmetrical and harmonious combination of details. A certain vulgar love of gorgeous and costly ornaments and an incapacity for appreciating the beauty of symmetry and purity, pervade all their most elaborate buildings. The Romans, on the other hand, were first to develop the science of planning. Greek buildings had often been symmetrical, but had never been complex. They were regularly in form a plain rectangular with various simple divisions. It was left to the Romans to discover how to plan a complicated structure. These buildings present an aggregation of chambers which have each their due dimensions, their points of support have an importance merely relative to these dimensions. It is desirable to notice how in these vast establishments space is economised, how the constructive masses are hollowed when this can be done without sacrifice of solidity. If from the plan we proceed to examine the sections and elevations we see that the heights of the chambers are in due relation to their perimeter, and yet the whole together forms but one building like a hive composed of cells of various sizes. Their baths, for instance, formed blocks sometimes five hundred feet square, divided into many rooms of various sizes, to meet





The practical conditions of the problem, to give the various rooms in relative amount of space their importance required, to arrange them conveniently, to plan the circular communication between them, and to light sufficiently the internal rooms, and in short to fulfill all the demands of practical use and convenience. This was a task of colossal difficulty and one in which a Roman architect excelled.

1. Ferguson's 'History of architecture', vol. I, pp. 309. "The paths of Caracalla, — the general plan of the whole enclosure of the baths Caracalla, was a square of about 1150 ft, each way with a bold but graceful curvilinear projection on two sides, containing porticoes, gymnasia, lecture rooms, and other halls for exercise of mind or body. In the rear were the reservoirs to contain the requisite water, and below them the hypocaust or furnace, by which it was warmed with a degree of scientific skill we hardly give the Romans of that age credit for. Opposite to this and facing street was one great portico extending the whole length of the building, into which opened a range of apartments meant apparently to be used as private baths, which extend also some way up each side. In front of the hypocaust, was a semicircle or theatridium, 530 ft. long, where youths performed their exercises or contended for prizes. These parts were, however, merely the accessories of the establishment surrounding the garden, in which the principal building was placed. This was a rectangular 730 ft by 380, with a projection covered by a dome on the south Western side, which was 167 ft. in diameter extending and 115 ft. internally. — — — the modern building which approaches nearest in extent to this is probably our Parliament House, 830 ft in length, with an average breadth of about 300; and Westminster Hall, covers as nearly as may be the same area in the central block



With Romans we have the structure and details and ornaments the latter entirely subordinated to the former. With Greeks we have the architecture having distinctly organic form;—each member, no matter how it is a minute detail, constitutes part of the whole, can not be rejected without destroying the unity and harmony as a whole. With Greeks the arts are an end, not the mean, we can understand the distinct expression of the purpose, the requirement, and the means of execution. There are nothing vague, nor vulgar grandeur, which are qualities more or less far from to respond our inward life; but always they are clear and distinct, to be understood. Hence their object above all is to be human. The Greek arts are separated from the state and institutions, but united with man and ever dear to man. Violet-le-Duc gives us a vivid comparative conception of Greek and Roman arts, which is worth mention. He states that, "Greek architecture may be best compared to man stript of his clothes, the external parts of whose body are but the consequence of his organic structure, of his wants, of the framework of his bones, and the functions of his muscles, and Roman architecture, on the other hands, may be compared a man clothed: there is the man, and there is the dress, the dress may be good or bad, rich or poor in material, well or ill cut, but it forms no part of the body, if well made and handsome, it merits examination; if it restrains the man's movements, and its shape has neither reason nor grace, it is unworthy of notice. In Roman





architecture we have the structure, — the veritable, substantial, and useful construction devised to meet the requirements of a plan laid down by a master hand; and we have also the covering, — the adornment, — which is independent of the structure, as the dress is independent of the man's body. To Roman, whose tendencies are merely political, its form is a question of secondary importance. He demands but one thing from the apparel of his buildings, which is, that the dress shall do his honor," He continues, "otherwise, it is a matter of independence to him whether it is structurally logical, whether it exactly interprets the essential constructive forms of the edifice, — whether it is the fit, and true clothing of those forms, and whether it explains their purposes. The Roman occupies a position above, or if we will, beside the Greek reasoner, he does not understand him."

We have from Romans the practical conception of life and from Greeks the intellectual; and both found a humanism, on which rests modern civilization. We have noticed also, in the preceding paragraphs, that, in the beginning of the fifteenth century, had been reached a certain point in culture, which mediæval men never had attained. Italians at that time were consciously or unconsciously self-educated and, at the same time, educated by the time and the circumstances in which they were forced to expose themselves. They were now brought up to face new problems, and new wants to crave, which were





much those the ancients sought and achieved. We have noticed again that Italians were a people at that time, so keenly intelligent to comprehend in the master productions of the past the highest ancient civilization, and that they found there what was the vital need of the present, that again found them needing a guide from the ancients. The new movement, however, was not only a mere revival of the ancient culture, but also essentially a new creation, in enlarged platform. Renaissance arts were, on other words, essentially the creation of the spirit of the modern, based on humanism founded by the ancients, and, if you will, the added spirit of Christianity which once hold the mind of the Western people that cannot entirely be lost since then in our time.

1. Charles, H. Moore, 'Character of Renaissance architecture', pp. 4.

"To the ancient Greek and Roman the pagan ideals had been real, and their inspiration was genuine; but to the Italian of the fifteenth century these ideas could not have the same meaning, or supply a true incentive. After the intervening centuries of Christian thought and experience it was impossible for men to approach the ancient themes in the spirit of the ancients. Thus the Neo-pagan art of the Renaissance is not wholly spontaneous and sincere. It contains elements that are foreign to the pagan spirit, and not compatible with it. The art of the Renaissance is in fact an embodiment of heterogeneous ideas and conflicting aims."



We shall be content, in our remaining paragraphs, to include some of the most characteristic phases of Renaissance architecture, roughly covering two centuries, the beginning of the fifteenth century to the end of the sixteenth century. Authorities agree in asserting that the Renaissance in Italy began in Florence in the first decade of the fifteenth century among the masters of genius, such as Brunelleschi, Ghiberti, Donatello, and almost contemporaneously, Michelozzo, Alberti, Cronaca, and others developed an extremely fruitful activity. Vasari who was contemporarily with Michelangelo states this, "the revival of antiquity in art may be dated from a visit of Brunelleschi and Donatello to Rome, for it was the most important of the immediate steps in the long march of discovery." He gives us also a vivid picture of Brunelleschi at Rome. He says; "----- but he never rested while in Rome until he had well pondered on all the difficulties involved in the vaulting of the Rotonda, the Pantheon, in that city, and had naturally considered the means by which it might be effected," he continued, "he also well examined and made careful drawings of all the vaults and arches of antiquity; to these he devoted perpetual study, and if by chance the artist found fragments of capitals, columns, or basements of buildings buried in the earth, to set laborers to work and caused them to be dug out, until, the foundation was laid open to the view. Reports of the being spread about Rome, the artists





were called "treasure Seekers", and this name they frequently heard as they passed, negligently clothed, along the street, the people believing them to be men who studied geomancy for the discovery of treasures; the cause of which was that they had one day found an ancient vase of earth, full of coins. The money of Fillipp (Brunelleschi) failing short, he supplied the lack by selling Precious stones for the gold smiths who were his friends; which served him for a resources ----."

It is not too much to say that these "Treasure Seekers" at any rate were the first runner of the new age. They were fully animated by the spirit of the ancients, and endeavored to search every possible source of information. It was Brunelleschi who first revived the use of the ancient cornice and who restored the Tuscan, Corinthian, Doric, and Ionic orders to their primitive forms. Vasari again states that, "he (Brunelleschi) had drawn every description of fabric (translated construction), - temple, round, square, or octagonal, basilicas, aqueducts, baths, and all the modes of building and ---- the different orders were divided by his care, each order, Doric, Ionic, or Corinthian, being placed apart, and such was the effect - of his zeal in that study, that he came capable of entirely reconstructing the city in his imagination, and of beholding Rome as she had been before she was remained."





It is, however, during the earlier period, notwithstanding fully appreciated the classical principles, they yet presented to us the architectural forms in somewhat arbitrary and uncertain proportions. They were more or less contented to dispose of forms at random and to yield to a graceful, fanciful style, which at this time inspired many minds, rather than to follow the rule-regulated by the ancients. This was also felt in ornament. The ornament of the period is characterized by the prominence of elaborate natural forms closely copied from nature.

1. J. Ward, 'Historic ornament - Pre-historic ancient mediæval Renaissance Art and architecture', pp. 371. "The bronze gates of the Baptistry of San Giovanni (1425-52) are the finest examples of the Quattro cento style (1400), both as regards ornament and figure work. The modelled work in high relief of fruit, flowers, and foliage on these gates, and similar work on greek medallions and altar-piece of Luca della Robbia (1355-1430) - - - and of Jacopo dell'Quercia (1374-1438), the Siennese sculptor."

2. Lübke, pp. 136, states that, "Although these (decorative works) works err in excess of grace and elaboration, and though weak points appear to the strict architectural critics, they are still as far beyond the contemporaneous decoration of the late Gothic style, in freshness, naivete', wealth of fancy, and graceful finish, as free artistic feeling is beyond merely mechanical handwork, according," he emphasizes. "these very works of the early Renaissance generally exert that resistless attraction which is the lovely privilege of inspired youth."



We are particularly pleased to notice the general disposition of architectural mass in which the earlier architects could produce the grandeur and breadth of design which characterized the works of the Romans. Brunelleschi's dome of the cathedral of Santa Maria del' Fiore in Florence, for instance, appeared no more excellent, both from the engineering as well as æsthetic standpoint. In its grandeur in expression it ranked only next to the dome of St. Peter's at Rome. Still more admirable is its free, sincere expression as a whole, charming and almost youthful grace, the more grasped the spirit of the antiquity and less affected by the mere formulæ of the classics, which characterized the declining period; and above all it reveals the Tuscan simplicity which is almost characterized by excess of sobriety and gravity.

If it were grandeur, breadth and simplicity the key note of the work of the genius of Brunelleschi, we owe perhaps Donatello a more correct appreciation of the beauty and grace of nature, which characterized the works of the Greeks. Vasari tells us of the exquisite beauty of Donatello's works, and he says, "the productions of Donatello displayed so much grace and excellence, with such correctness of design, that they were considered to resemble the admirable works of the ancient Greeks and Romans more closely than those any other





master had ever done." He also states in another place, "the drawings of Donato (Donatello) are extremely bold and his designs evidence the faculty and freedom which had no equal, as may be seen in my book of drawings, where I have figures clothed and naked, drawn by the hand of the master, with some animals, which astonish all who see them and many other extremely beautiful thing."

Renaissance architecture in Florence did its best work in the realm of secular architecture. Magnificent palaces and sumptuous private dwellings met every need with its appreciation and individual form among the upper classes of society. The first of these larger palaces in Florence is the Riccardi designed by the architect Michelozzi for Cosimo de' Medici in 1430. In elevation it has two stories over a high rusticated basement, and is grandly simple in design. The facades of the Riccardi have no engaged orders, but the great cornice has classic profiling, and its bed mouldings have dentils and other classic details. Like other buildings of its class it is in plan a survival of the ancient Roman house, having the form of a rectangular enclosing an open court. Another type of Florentine palace of the early Renaissance is exemplified in the Palazzo Pitti, designed by Brunelleschi, which may have not excelled in elegance, but has never been equalled.





in its dignity, simplicity, and majesty of effect. "The principal front is about 475 feet long, average nearly 40 feet in height - - - - - the bold massive wall - - of the ground storeys of the whole front of the Pitti palace, was an Etruscan tradition, handed down through the centuries by successive generations of Florentines. at Fiesole, at Volterra, Cortona, and others cities close at hand, are still many remains of walls, gate way, etc, of great massiveness, the works of the early settlers."

With the entrance of the high Renaissance, the centre of gravity of the artistic movement was transferred to Rome. After the art-inspired Pope Julius II had ascended the chair of St. Peter (1503), he called the greatest masters of art to his court. Among them were Bramante, Raphael, and Michelangelo, and by the latter, Renaissance architecture culminated in its greatest success.

The high Renaissance architecture, as in the case of Florence, did its best work in secular architecture. In plan Roman palaces closely resemble Florentine, and the central courtyard is a feature in nearly all. In large palaces it becomes a stately Court, surrounded by paved and vaulted arcades. In elevation the orders used freely broken up the wall surface and at the same time marked the height of the different stories. "The Facade of the Cancelleria at Rome designed



3. Fagasson, 'modern History', ap. 102.

by Bramante is one of the earlier type of Roman palace, it has 300 ft. in length & 5 ft. 6 inches in height to top of cornice, and divided it three great stories or rather division, — the lower storey rusticated, and the upper ornamented by pilasters. "The later type of the palace have notice that the architects had then learned to make the classical treatment of forms its own, to perfect technical methods to solve the most difficult problems of colossal treatment of form, and to make arts in the richest into the service of architecture. The Facade of the Museum in the Capital at Rome by Michelangelo is an early specimen of the grand and imposing style of corinthian pilasters running through two stories, which afterwards became so fashionable. But, compared with all the preceding examples, it has never been equalled in majesty of effect and imposing character, — the dome<sup>1,2</sup> of St. Peter's at Rome, designed by Michelangelo.

1. Vasari, vol. IV. pp. 187

Vasari states, "the work is so admirably conceived and so ably executed, that the eyes of one who understands and is capable of judgement, can see nothing more graceful, more beautiful, or more ingenious."

2. Rosen garten, pp. 401. "The mighty and glorious dome of St. Peter's at Rome which has no rival in the world, must be adduced





as a striking instance, — both as regards its colossal dimensions, as well as its beautiful proportions and lines, it produces, both internally and externally, a most wonderful impression."

To Sum up we have noticed that the favorable conditions of the country and the mental activity of the individuals enabled them to throw off the mediæval yoke and emerge into the lights of the new age, and also that Italian genius acting on the awakened man is one of the chief factors of the intellectual movement, and that the likeness of the views of life among the ancients, (Greeks and Romans) and the Renaissance people, made it possible for the latter to be guided by the former, yet they succeeded as an enlarged scale, and that from the Romans the Renaissance inherited the practical conception of life and from Greeks the intellectual, — from Romans, utility and the elements of grandeur and breadth in design, from Greeks the perception of Beauty, and finally that both ancients and Renaissance arts were founded on the humanism on which rests modern civilization. The ideal of humanity which is held firmly in our mind, once regained through the Renaissance, can not be lost again. It is in this spirit that our modern architecture





is founded, and will be established as long as human nature remains unchanged. Modern architecture essentially draws her inspiration from that of Renaissance, as much as Renaissance from that of the ancients. The more we appreciate Renaissance architecture the more we can appreciate Modern architecture. The scope of this paper is limited to give an introduction to more important subject — Renaissance architecture, which is to be treated in a later thesis.



## — BIBLIOGRAPHY —

1. Anderson, William James, architecture of Renaissance in Italy, 1901
2. Fergusson, James, Modern History of Architecture, 1862
3. Freeman, Edward Augustus, History of architecture, 1849
4. Burckhardt, Jacob, The Renaissance (The civilization) in Italy, translated by S. G. C. Middlemore, 1914
5. Hopkin, James M. The Early Renaissance and other Essay on art Subject, 1892
6. Lübke, Wilhelm, History of art, Edited by Clarence Cook, vol. II, 1881
7. Moore, Charles Herbert, Character of Renaissance architecture, 1905
8. Rosengarten, A, A Handbook of architectural style, translated by W. Collett Sanders, 1898
9. Russell Sturgis and H. L. Frothingham, A History of architecture, vol. IV, 1915
10. Ruskin, John, The stone of Venice (Renaissance), 1869; The Seven Lamps of architecture (no date), and The Eagle's Nest, 1872
11. Sismondi, Simondi de, Jean Charles Léonard, 1773-1842, History of Italian Republics, edited by William Boulton, 1906
12. Simpson, F. M. A History of architectural Development, vol. III, 1911
13. Symonds, John Addington, The age of Despots, 1913; Renaissance in Italy [The fine arts I, 1882, and The life of Michelangelo Buonarroti, 2 vols 1893]
14. Taine, H. philosophy of art in Italy, 1901; The philosophy of art, The ideal in art, 1896, [Lectures on arts I, translated by John Durand
15. Vasari, Lives of the Painters, edited by E. H. and E. W. Blashfield and A. A. Hopkins, vol. I, II, III, 1905





16. Viollet-Le-Duc, E. Lectures on architecture, translated by Benjamin Bucknall, vol. I. 1877
17. Ward, James, Historic ornament, 1897
18. Wilson, Charles Heath, Life and works of Michelangelo Buonarroti, 1876
19. Hegel, Aethetics, translated by John stemfont Kedney, 1892
20. Porter Arthur Kingsley, medieval architecture its origins and Development, Two vols. 1912.
21. Napier, Henry Edward, Florentine History, vol. I. II. III. IV, 1846-1847
22. Hartman, Karl Otto, Medieval and Renaissance architecture, vol. II, translated by Dr. Ricker, professor of architecture in the University of Illinois, 1910
23. Guzm, Joseph, Renaissance architecture in Italy, 1911, translated by Dr. Ricker, professor of architecture in the University of Illinois.
24. phillipps, Lisle march; art and environment, 1913
25. Jarves, James Jackson, Art Thoughts, 1871
26. Samson, George Whitefield, Element of art criticism, 1867.
27. Raymond, George Lamsing, Painting, Sculpture, and architecture as representative arts, 1909.
28. Waldstein, Charles, Greek sculpture and modern art, 1914
29. Burn, Robert, Roman Literature and Roman art, 1888
30. Ross, Janet, Florentine Palaces and their stories, 1905





UNIVERSITY OF ILLINOIS

191

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

ENTITLED .....

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF .....

Instructor in Charge

APPROVED: .....

HEAD OF DEPARTMENT OF .....



UNIVERSITY OF ILLINOIS

191

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

ENTITLED

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF

Instructor in Charge

APPROVED:

HEAD OF DEPARTMENT OF

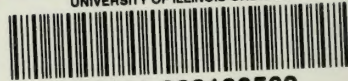








UNIVERSITY OF ILLINOIS-URBANA



3 0112 082198562